

TONY

celebration
of his life & work

january

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22 19

98

Sunday, May 31, 1998

6:00 PM TO 8:30 PM

Emory University's Harlan Cinema

(in the Dobbs University Center)

605 Asbury Circle, off Clifton Road

Atlanta, Georgia.

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TONY DANIELS

H I S L I F E A N D W O R K S

THE PROGRAM HIS LIFE

Opening the Space	aJAYwa & Lavell
Libation	Ynkuya
Introduction of ADODI Muse	Keiron Williams
Reading of Tony Daniels' work	ADODI Muse: A Gay Negro Ensemble
Acknowledgments	Nandi Crosby & Craig Washington
Personal Sharing	led by ADODI Muse and Rev. Antonio Jones, Pastor, Unity Fellowship Church of Atlanta
Reading	Queen & Imani / ADODI Muse
Closing the Space	aJAYwa & Lavell

RECEPTION IN FOYER

Black Lesbian and Gay Poets Society



The Black Lesbian and Gay Poets Society's monthly open mic poetry event Saturday, June 20, 1998, 9:30 PM

Tony Daniels founded SpeakFire and the Poets Society in 1997. He had begun planning the June SpeakFire as a part of the Cultural Arts Festival in conjunction with Atlanta Pride this year. Everett White is currently coordinating this event. It will be held at the First Existentialist Congregation of Atlanta on Candler Park Drive. (The First E' is a cosponsor of this event.)



Anthony Carl Daniels (Tony) was born in Dougherty County, Georgia on January 29, 1965 to Roosevelt and Lorene Daniels. Tony was educated in the Dougherty County public school system until his graduation from Albany High School in 1982. Tony was open about his sexuality as early as high school, and freely expressed himself at a young age. In his mid-teens, Tony began making the trip from Albany to Atlanta to visit his older brother Freddie. Tony often credited Freddie and Freddie's friends with shepherding him through his introduction to the gay social life in Atlanta.

Tony Daniels was an activist, community organizer, poet, griot, "honorary lesbian" and performer. A long-time survivor of HIV (more than 13 years), Tony was an outspoken advocate of human rights for people of color infected with and affected by HIV and AIDS. Tony was a published poet and one of the founders of The Adodi Muse in February 1995 when it was an Outsiders' Collective for black, gay, male writers. Tony continued his work as a member of The ADODI Muse: A Gay Negro Ensemble, where he served as performance

coordinator. He was the founder of the Black Lesbian and Gay Poets Society and the creator and host of SpeakFire, the Society's monthly open mic performance space. Tony served first as a founding board member then as executive director of In The Life Atlanta. Tony has a long history of building coalitions within Atlanta's transgendered/ lesbian/ gay/ bisexual community. Tony served as volunteer coordinator for the Atlanta Lambda Center during its first year of operation. Tony also had ties to Southerners On New Ground, Zami, Atlanta NOW, the Georgia Equality Project, the AIDS Survival Project, and AID Atlanta. Tony was also a long-standing member of Brothers Back-to-Back and Second Sunday of Atlanta.

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Music has been graciously provided by Edwin Cook of
Why Not Productions

Reception thoughtfully hosted by the sisters of ZAMI

Flowers lovingly provided by the brothers of
Second Sunday and Black & White Men Together

Space generously provided by the Emory University
Office of Lesbian, Gay, Bisexual and Transgendered
Life

THE ANTHONY C. DANIELS MEMORIAL FELLOWSHIP

In The Life Atlanta (ITLA) has established the **Anthony C. Daniels Memorial Fellowship**. This fellowship will be awarded to an out les/ bi/ gay/ trans community activist engendering community empowerment as an artist. The artist will be engaged in creative writing, poetry, the visual, and/or performing arts. ITLA will award the fellowship at it's annual Black History Month Celebration.

for more information write to:

In The Life Atlanta
c/o The Anthony C. Daniels Memorial Fellowship Fund
828 West Peachtree Street Ste 207
Atlanta, Georgia 30308
404-872-6410
or visit our web site: <http://www.inthelifeatl.com>

"If there are things in life that you want or think you deserve then you must work hard or prostitute to get them for yourself. No one else will get them for you."

Anthony Carl Daniels
April 2, 1989

layout & design by:



*...though I'm missing you, I'll find a way to get through.
you have evolved into the light and it is your love that
allows me to live on.*

*missing you,
Edwin Maurice Cook*

We express our heartfelt gratitude for all the prayers, positive thoughts and meditations, every act of kindness; and every word said to aid us during this time of immense sorrow and loss. Know that we have committed to honor Tony Daniels our friend and our founder, by continuing the journey and by providing the very best of our art for you.

Blessings and hope to each of you.
The ADOOI Muse

TONY DANIELS

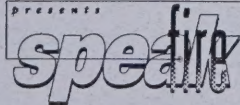
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SIXTH ANNUAL

LGBT

FILM FESTIVAL

Sponsored by the Emory University Office of LGBT Life
& The President's Commission on LGBT Concerns

FEBRUARY 18 - 20 / HARLAND CINEMA

Gender / Butches and Femmes / Cross Dressers / Third Gender

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Don't miss Sunday's Performance
by Puppeteer, "Mattiboy" Hart

Sunday, February 21, 1999 at 2:00 PM, we are pleased to present, in conjunction with our film festival, a performance by Matthew "Mattiboy Hart," a self-described "Drag and puppet activist. The performance is entitled "Three Sisters: A Tribute to the Lives of Billy Tipton and Brandon Teena." In it, Mattiboy uses small puppets in an interactive format, inviting audience members to collaborate with him to create a unique artistic event. This performance will be held in the parlor of Harris Hall, on Clifton Road next to Emory Hospital.

Matthew Hart is Artistic Director of the Spiral Q Puppet Theater, a unique experiment in grassroots arts activism that mobilizes communities, seeks to empower marginalized people, and brings full-scale giant puppet parades, Toy Theater and pageantry to the neighborhoods of Philadelphia.

THE PRESIDENT'S COMMISSION ON LGBT CONCERNS
CORDIALLY INVITES YOU TO:

THE ANNUAL PRIDE BANQUET

FEATURING CONGRESSWOMAN, CYNTHIA MCKINNEY

ENTERTAINMENT PROVIDED BY THE ATLANTA'S GAY MENS
CHORUS ENSEMBLE GROUP, "PANACHE."

MONDAY, MARCH 1, 6:30 PM - 8:30 PM

COX BANQUET HALL

RSVP 404-727-0272

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Administrative Assistant; Donna Smith, Programs Coordinator;
Jen Hoagland, Safe Space & Speakers Bureau Coordinator;
and Drew Boles, Librarian and Office Assistant.

PO Box 24075
Dobbs University Center
Atlanta, GA 30322
404-727-0272

1999 LGBT Film Festival Committee Members:

Phil Gochenour, Ph.D.
Danielle German
Frank Jackson
Kathy Gardner
Laura C. Wood
Max Beck
Will Parsons

SIXTH ANNUAL LGBT FILM FESTIVAL

FILM SCHEDULE-

(films will be screened in the following order):

Thursday, February 18, 7:00 PM: *Tomboy*, dir. Donna Carter (1997, 5 min.), the story of an African American tomboy's journey to success and self-acceptance; *Juggling Gender*, dir. Tami Gold (1992, 27 min.), a loving portrait of a lesbian performer who lives her life with a full beard; *Some Ground to Stand On*, dir. Joyce Warshow (1998, 35 min), the story of Blue Lunden, a working-class lesbian activist now in her 60s; and finally, *Scent uVa Butch*, dir. Shoshana Rosenfeld (1998, 36 min), a sexy exploration of the complexity, fluidity and sensuality of butch lesbians.

Friday, February 19, 7:30 PM: *The Brandon Teena Story*, dir. Susan Muska and Greta Olafsdottir (1998, 90 min), a documentary look at the life and death of Brandon Teena, a young woman who lived as a man. Winner of a Teddy at the Berlin Film Festival, and the Audience Award at the Toronto International lesbian and Gay Film Festival.

Saturday, February 20, 7:30 PM: *School Fag*, dir. Richard Fung and Tim McCaskell (1998, 17 min), a monologue by a fabulously self-possessed and swishy 19-year-old; *Cinema Fouad*, dir. Mohammed Soueid and Tele Liban (1994, 28 min), the story of a young Lebanese cross-dresser who works as a cabaret dancer in order to raise money for her sex change operation; and *Dragtime*, dir. Patti Kaplan (1998, 70 min) the HBO documentary that tries to answer the questions Why do they do it? How do they do it? And where do they get that cleavage? The screening of *Dragtime* will be followed by a discussion with our **special guest artist, Atlanta's own Charlie Brown.**



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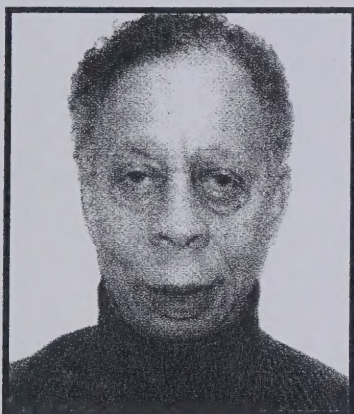
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Transgender / Transexual / Drag Queen / Drag King / Gender B

Auburn Avenue Research Library on African American Culture and History
A Special Library of the Atlanta-Fulton Public Library System

Presents

Dr. Richard A. Long
Dialogue on the Humanities Series



Dr. Richard A. Long, the Haygood Professor Emeritus of Interdisciplinary Studies at Emory University, is a celebrated scholar of the arts, culture, history, and literature. Dr. Long has written numerous books and published many scholarly articles. During more than fifty years of service as a researcher, professor, art curator, and department administrator at several colleges and universities in the United States.

As part of its *History in the Making Series* the Auburn Avenue Research Library on African American Culture and History is delighted to present the *Dr. Richard A. Long Dialogue on the Humanities* a series of conversations with select interviewers highlighting Dr. Long's many contributions in five disciplines of Africana and World Cultural Studies.

Series Schedule

All sessions begin at 4:00 pm

Literature:	Sunday, March 29	Kai Jackson Issau, Interviewer
Dance:	Sunday, April 19	Carol Lloyd, Interviewer
Visual Arts:	Sunday, May 17	Akua McDaniel, Interviewer
Music:	Sunday, June 21	Oliver Greene, Interviewer
Cultural History / The Diaspora:	Sunday, July 26	Tina Dunkley, Interviewer

Oliver Greene, Program Coordinator
Abayomi Manrique, Series Facilitator

Sunday, March 29, 2009 – July, 26, 2009 • 4:00 p.m.

Auburn Avenue Research Library

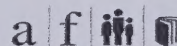
Authors' & Writers' Lounge • Third Floor

101 Auburn Avenue, NE • Atlanta, GA 30303-2503

www.afpls.org/aarl

ALL PROGRAMS ARE FREE AND OPEN TO THE PUBLIC

For additional information call AARL at (404) 730-4001, ext. 100

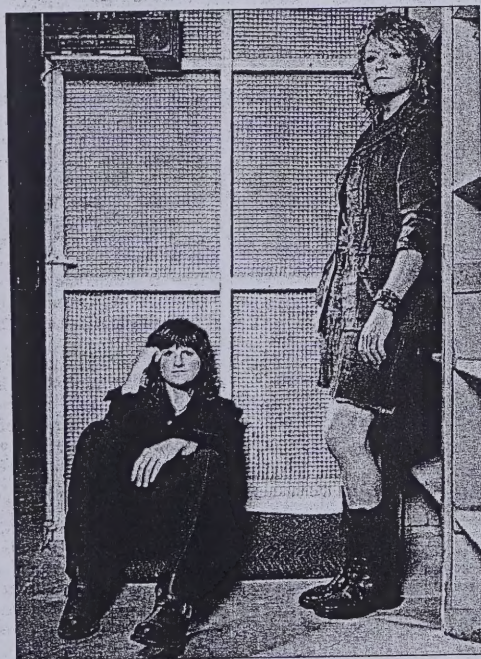


atlanta-fulton public library system
Take your dreams off the shelf

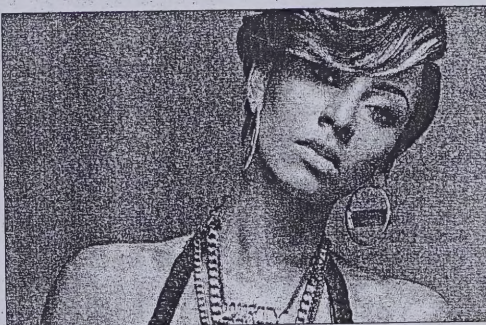
Living



On ajc.com/living: What's on the minds of metro Atlanta residents, from food to sports to being a mom.



Jeremy Cowart



DEREK BLANKS / Interscope Records



JAMES MINCHIN / Warner Bros. Records

Clockwise, Amy Ray and Emily Saliers of Indigo Girls; Keri Hilson and the progressive metal quartet Mastodon.

Albums show range of music in Atlanta

Three Atlanta artist/music groups release

ROCK

FOLK

INSIDE



'Monsters vs. Aliens'

When these groups square off, who wins? The animated 3-D film opens Friday. Check out the First Look. D2

New civil rights group to kick off

Johnson Institute at Emory to bring in scholars, seek political and social change.

By BO EMERSON
bemerson@ajc.com

How will another civil rights organization based in Atlanta find a foothold in that crowded field?

Rudolph Byrd, Emory professor and founder of the Emory-based James Weldon Johnson Institute, said his group is as unique as its namesake, a poet, musician, writer, educator, social activist and, in 1920, the first black

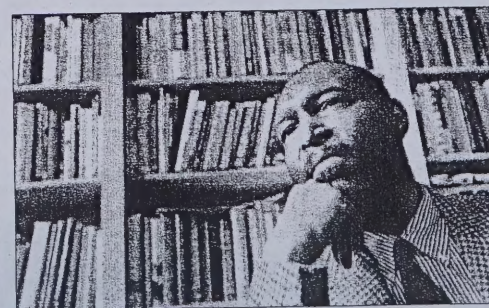
INAUGURAL CEREMONY

The James Weldon Johnson Institute will be officially launched Wednesday at 4 p.m., in Cannon Chapel on the Emory University campus. Public invited. Information: jamesweldonjohnson.emory.edu

leader of the NAACP.

With support from the Andrew W. Mellon Foundation, the Johnson Institute will have a role in similarly diverse worlds, sparking research, bringing schol-

➤ Please see **ACTIVIST, D2**



Staff / 2008 photo

Emory professor **Rudolph P. Byrd** is the founder of the James Weldon Johnson Institute, which has been picking faculty.



**JEANNE
PHILLIPS**
DEAR ABBY

6-year-old goes with mom on prison visits

DEAR ABBY: My ex-wife has been spending every weekend visiting her fiancé, who is in prison. If she has our 6-year-old daughter, "Emma," on the weekend, the child goes with her. My ex knows I don't want Emma in a prison.

The only way I have to prevent my little girl from having to go is to keep her with me every weekend. My wife is supportive, but she is concerned because we never have a night to ourselves. She says we are enabling my ex's poor choices by taking Emma every time my ex wants to shirk her parental responsibility.

Is my wife right? Are we enabling my ex? Is it more important to keep my daughter away from the prison or take my wife out on a date once a month?

DAD

DEAR DAD: This is a subject you should discuss with the lawyer who handled your divorce. I seriously doubt that when custody was awarded the judge would have agreed that accompanying her mother to a prison every weekend to visit her fiancé is "quality time."

If you and your wife would like to go out on a date, your daughter's presence shouldn't prevent it. Hire a sitter.

DEAR ABBY: Last night, I went to the movies and took an aisle seat in the back row. Two different couples came in late, and each one asked me to move over so they could sit together. I said, "I got here early and I like this seat." I

FIRST LOOK / "MONSTERS VS. ALIENS"

3-D the best way to see the effects

Collection of animated oddballs steps up to save Earth.

By **RODNEY HO**
rho@ajc.com

"Monsters vs. Aliens" has all the elements of a BIG! ANIMATED! MOVIE! EVENT!

A DreamWorks ("Shrek," "Kung Fu Panda") production? Check. Scary monsters and an alien invasion? Check, check. And hot 3-D action? Triple check!

Here are some notable things to know before you enter the theater:

► Try to see this film in 3-D. The groundbreaking effects using special 3-D glasses are stunning, a major step up from 3-D effects of yore. The highlight: a battle on the Golden Gate Bridge.

► The pop-culture-inflected plot line not only cribbs from more recent films such as "Independence Day," "Men in Black," and "The Incredibles" but pays homage to cheesy 1950s B-level sci-fi flicks ("The Fly," "Creature

From the Black Lagoon").

► Susan, played by Reese Witherspoon, gets hit by a meteor and becomes a super powerful 50-foot tall version of herself (and yes, her clothing conveniently grows with her). She's whisked away by the government and jailed with a bunch of oddball monsters collected over the years. But when Earth is threatened by an alien robot, the monsters are brought out to save the world after traditional military forces can't hack it.

► Major stars (mostly from TV) voice most of the characters. Hugh Laurie ("House") is a helpful mad scientist/cockroach. Kiefer Sutherland ("24") plays General Monger, who oversees the monsters. Stephen Colbert goofs around as the java-loving prez. Rainn Wilson ("The Office") voices haughty bad guy Gallaxhar.

► The most memorable character is B.O.B., a blue Jell-O-like blob voiced by Seth Rogen, who is insanely dopey but amusingly kind of heart.



An encounter with a meteor does wonders for Susan's (voice of Reese Witherspoon) stature as she becomes Ginormica.

DreamWorks Animation

Harder news lifts '60 Minutes' ratings

By **DAVID BAUDER**
Associated Press

New York — "60 Minutes" has thrown a few haymakers in recent weeks: the first interview with hero pilot Chesley Sullenberger; a long-sought talk with Federal Reserve Chairman Ben Bernanke, and a sit-down with President Barack Obama.

It's paying off where it really counts in the world of television: The CBS newsmagazine has emphatically reversed a long, nearly

ON TV

"60 Minutes"

7 p.m. Sundays on CBS

This season, the program is averaging 15 million viewers an episode on Sunday nights, according to Nielsen Media Research. If it holds up, it will be the largest average audience for the show since the 2000-01 season. Since the 1997-98 season when nearly 20 million people watched

Fager, in his fifth year as the successor to show founder Don Hewitt, has pushed to be more on top of the news. It was a small culture change for the correspondents, who were inclined to report more time-less stories to build up a bank of them.

Fewer television news outlets are doing the type of stories that "60 Minutes" is, and the lack of competition has worked in the show's

favor.

"60 Minutes" has sharply cut back on celebrity features, with Fager reasoning that with so many other outlets in that business it's hard to be distinctive.

There's some question about whether the show will make less money for the network even with better ratings.

Kroft said he has never had a story idea turned down for economic reasons.

Activist: Also poet, musician, educator

► Continued from D1

ars to Atlanta, generating course work for students at Emory University and Spelman College and seeking political and social change.

The Johnson Institute, already assembling a faculty during the past year, will be inaugurated Wednesday with poetry and song, including a poem written for the occasion by Pulitzer-winning Emory professor Natasha Trethewey.

Isaac Farris, president of the King Center, calls the Johnson Institute a "welcome addition ... There's no way one [organization] can do this alone."

Byrd said Johnson had a signal part in what he calls "the most important social movement of the century." Trethewey, believes Johnson's impact came not only through his leadership, but through his art. The Florida-born, Atlanta University-educated Johnson is remembered as the co-author of "Lift Ev'ry Voice and Sing," embraced as the Negro national anthem, a song that reverberated recently inside a Mississippi auditorium during a meeting of the William Winter Center for Racial Reconciliation.

As she stood in that meeting room and sang the lines "God of our weary years/God of our silent tears," Trethewey saw how Johnson worked on the emotions as well as on reason.

"That's the hope of the language of poetry," Trethewey said, "that it rises above our everyday, ordinary language and pierces our hearts."

Welcome: 8:15 am

Rick Luce, Vice Provost and Director of University Libraries

Earl Lewis, Vice President for Academic Affairs and Provost of Emory University

Rudolph P. Byrd, Goodrich C. White Professor and Founding Director of the James Weldon Johnson Institute

8:30 am to 10:00 am**Alice Walker and the Traditions of American and African American Literature**

Presenters: Michael Awkward, Gayl A. Jones Collegiate Professor of Afro-American Literature and Culture, Department of English and the Center for African American Studies, University of Michigan

Cheryl Wall, Board of Governors Zora Neale Hurston Professor of English, Department of English, Rutgers University

Deborah Plant, Associate Professor of Africana Studies, University of South Florida

Moderator: Nagueyalti Warren, Senior Lecturer, Department of African American Studies, Emory University

10:30 am to Noon**Producing and Directing Alice Walker: The Color Purple from Peachtree Street to Broadway**

Presenters: Susan Booth, Artistic Director of the Alliance Theater

Scott Sanders, Founder of Scott Sanders Productions and producer of *The Color Purple, A New Musical*

Moderator: Rudolph P. Byrd, Founding Director of the James Weldon Johnson Institute

Lunch: Noon to 2:00 pm

A Keeping of Records: the Art and Life of Alice Walker, the exhibition, is open in Schatten Gallery, Level 3, Robert W. Woodruff Library. The quilt will be on exhibit during the two-hour lunch break only.

2:00 pm to 3:30 pm**Be Nobody's Darling: Alice Walker as Activist and Feminist**

Presenters: Howard Zinn, Professor Emeritus of History, Boston University

Gloria Steinem, Founding editor of *New York* magazine and *Ms.*

Moderator: Beverly Guy-Sheftall, Anna Julia Cooper Professor of English and Founding Director of the Women's Research and Resource Center, Spelman College

4:00 to 5:30 pm**Editing Alice Walker: the Life and Writings**

Presenters: Susan Kirschner, Senior Lecturer, Department of English, Lewis & Clark College

Evelyn White, Biographer, Independent Scholar and the author of *Alice Walker: A Life*

Moderator: Valerie Boyd, the Charlayne Hunter Gault Professor of Journalism, University of Georgia

8:00 pm**Alice Walker, "Reflections on the Turning of the Wheel: Living a Life of Freedom and Choice"**

Glenn Memorial Auditorium

Dear God -

The Suicide of an American Girl

by Alice Walker

Ana Harriman, twenty-six, American Negro and traveler, stood

at the glass doors of the International House in Russell Square and looked

A KEEPING OF RECORDS:

THE ART AND LIFE OF

leave for America for another four days.

The glass doors at which she stood opened from the street into a

large, bare, fluorescent-lighted vestibule. To the left of the doors the

long, low wall was covered with international flags. The British and

all flags were recent additions and had been put up especially in honor of

the new republics. The opposite wall was the post office. The British concierge,

a stooped, graying old man with a brogue, was congenially giving out letters and

talking to foreign students who passed by in a dark African and Indian stream.

Behind two squat white pillars which indicated the two wings of the building was

the lounge. It was almost hidden by scarlet curtains which swung down at either

side of the wide opening, and kept cozy and inviting by a synthetic fire which

burned constantly on an electric grate.

A SYMPOSIUM

4.24.09

Pushed courtly aside by the flow of students through the glass doors,

Ana began to walk about the vestibule, gazing from time to

time through the glass at the grey, oozing drizzle. Her heels made

low, soft sounds on the brown tile floor. She stood for several

minutes before the Pan-African flag. Her narrowed brown eyes, already marked with

tiny brown streaks at the corners, rested unreflectingly on the bold stripes. Her

muscular arms gleamed in the light.

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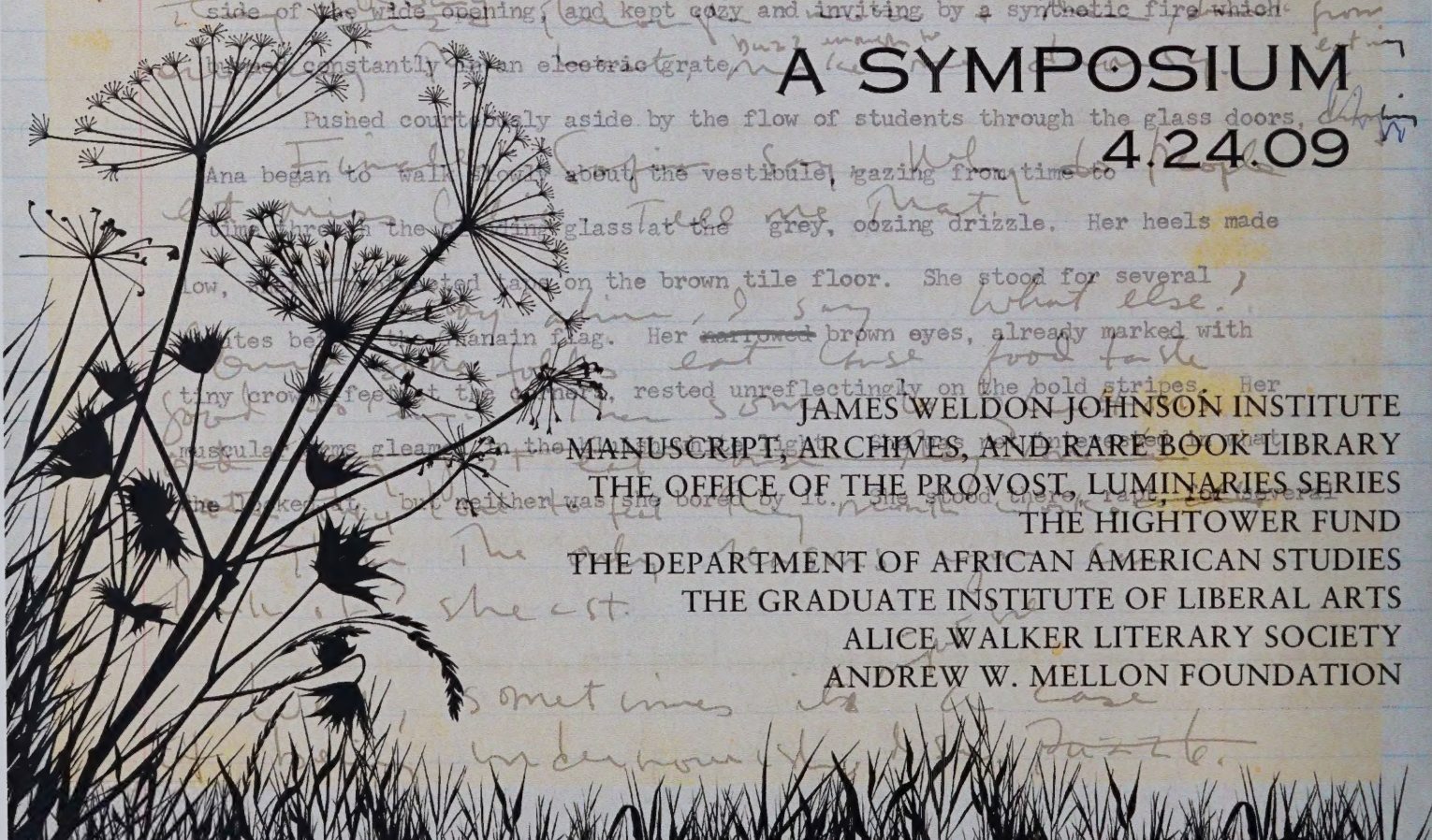
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THE DEPARTMENT OF AFRICAN AMERICAN STUDIES

THE GRADUATE INSTITUTE OF LIBERAL ARTS

ALICE WALKER LITERARY SOCIETY

ANDREW W. MELLON FOUNDATION



Alice Walker

"Reflections on the Turning of the Wheel:
Living a Life of Freedom and Choice"

Friday, April 24, 8:00 p.m.

7:00 p.m. • Glenn Memorial Auditorium

James Weldon Johnson Institute, and MARBL







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Dear God -

The Suicide of an American Girl

REFLECTIONS ON THE TURNING OF THE WHEEL: LIVING A LIFE OF FREEDOM AND CHOICE

Me and
Ana, a black woman, went to the American National and Traveler, stood
at the glass doors of the International House in Russell Square and looked
out at the London fog. A fine drizzle had begun to fall and the October air look-
ed viscous. It was a low San Francisco and had a good deal of
leave for America for another four days.
The glass doors to which she stood opened from the street into a
large, bare, fluorescent-lighted vestibule. To the left of the doors, the
long, low wall was covered with international flags. The Pakistani and
Malay flags were recent additions and had been put up especially in honor of
the new republics. The opposite wall was the post office. The British concierge,
a stooped, graying old man with a brogue, was congenially giving out letters and
talking to foreign students who passed by in a dark African and Indian stream.

Behind two squat white pillars which indicated the two wings of the building was
the lounge. It was almost hidden by scarlet curtains which swung down at either
side of the wide opening (and kept a cold and uninviting by a sympathetic lamp disor-

AN EVENING WITH ALICE WALKER

Pushed courtly aside by the flow of students through the glass doors,
Ana began to walk about the vestibule, making a point of people
who were in the vestibule. She took me the grey, peeing drizzle. Her heels made
low, soft sounds on the brown tile floor. She stood for several
minutes before the Malayan flag. Her narrowed brown eyes, already marked with
tiny brown feet at the corners, rested unreflectingly on the bold stripes. Her
muscular legs gleamed in the bluish-white light. She was not interested in what
the flags were, but neither was she bored by it. She stood there, rapt, for several

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Lift Every Voice and Sing

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears have been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, Our God, where we met Thee;
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand.
True to our God
True to our native land.

Luminaries in Arts and Humanities
Spring 2009 Lecture Series
Glenn Memorial Auditorium
April 24, 2009 8:00p.m.

The Program

"Troubled Waters"

Composed by Margaret Bonds (1913-1972)
Performed by Portia Hawkins

Welcome

Earl Lewis, Provost and Executive Vice President for
Academic Affairs, Emory University

Introduction

Rudolph P. Byrd, James Weldon Johnson Institute, Emory University

Alice Walker

*Reflections on the Turning of the Wheel: Living a Life of
Freedom and Choice*

Lift Every Voice and Sing

Words by James Weldon Johnson (1871-1938)
Composed by J. Rosamond Johnson (1873-1954)
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Dear God -

The Suicide of an American Girl

REFLECTIONS ON THE TURNING OF THE WHEEL: LIVING A LIFE OF FREEDOM AND CHOICE

She stood at the glass doors of the International House in Russell Square and looked out at the London fog. A fine drizzle had begun to fall on the October afternoon. The air was cold and viscous. It was not yet five o'clock, and she had signed the final of leave for America for another four days. The glass doors at which she stood opened from the street into a large, bare, fluorescent-lighted vestibule. To the left of the doors the long, low wall was covered with international flags. The Pakistani and the Indian flags were recent exhibits and had been put up especially in honor of the new republics. The opposite wall was the post office. The British concierge, a stooped, graying old man with a brogue, was congenially giving out letters and talking to foreign students who passed by in a dark African and Indian stream.

Behind two squat white pillars which indicated the two wings of the building was the lounge. It was almost hidden by scarlet curtains which swung down at either side of the wide opening, and kept back an air of mystery. The lounge was lit constantly by an electric grate.

AN EVENING WITH ALICE WALKER

Pushed courtly aside by the flow of students through the glass doors, Ana began to walk about the vestibule, looking at the flags. Her heels made a low, rhythmic sound on the brown tile floor. She stood for several minutes before the Indian flag. Her narrowed brown eyes, already marked with tiny brown feet at the corners, rested unreflectingly on the bold stripes. Her muscular nose gleamed in the bluish-white light. She was not interested in what she looked at, but neither was she bored by it. She stood there, rapt, for several

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Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears have been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, Our God, where we met Thee;
Lest, our hearts drunk with the wine of the world, we forget Thee;
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Behind two squat white pillars which indicated the two wings of the building was the lounge. It was almost hidden by scarlet curtains which swung down at either side of the wide opening (and kept away and invited by a sympathetic sign which

AN EVENING WITH ALICE WALKER

Pushed courtly aside by the flow of students through the glass doors,

Ana began to walk about the vestibule, waiting for the people to come through the glass at the grey, peeing drizzle. Her heels made

low, soft sounds on the brown tile floor. She stood for several minutes before the main flag. Her narrowed brown eyes, already marked with tiny brown feet at the corners, rested unreflectingly on the bold stripes. Her muscular face gleamed in the bluish-white light. She was not interested in what the flag meant, but neither was she bored by it. She stood there, rapt, for several

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REFLECTIONS ON THE TURNING OF THE WHEEL: LIVING A LIFE OF FREEDOM AND CHOICE

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Ana began to walk slowly about the vestibule, looking from side to
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low, soft, muted sounds on the brown tile floor. She stood for several
minutes before the main flag. Her narrowed brown eyes, already marked with
tiny brown feet at the corners, rested unreflectingly on the bold stripes. Her
muscular arms gleamed in the bluish-white light. She was not interested in what
the flag meant, but neither was she bored by it. She stood there, rapt, for several

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AN EVENING WITH ALICE WALKER

Pushed courtiously aside by the flow of students through the glass doors, Ana began to walk slowly about the vestibule, peering from time to time through the paneled glass at the grey, oozing drizzle. Her heels made low, soft, repeated taps on the brown tile floor. She stood for several minutes before the main flag. Her narrowed brown eyes, already marked with tiny brown flecks at the corners, rested unreflectingly on the bold stripes. Her muscular jaws gleamed in the bluish-white light. She was not interested in what the clock said, but neither was she bored by it. She stood there, rapt, for several

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"Troubled Waters"

Composed by Margaret Bonds (1913-1972)
Performed by Portia Hawkins

Welcome

Earl Lewis, Provost and Executive Vice President for
Academic Affairs, Emory University

Introduction

Rudolph P. Byrd, James Weldon Johnson Institute, Emory University

Alice Walker

*Reflections on the Turning of the Wheel: Living a Life of
Freedom and Choice*

Lift Every Voice and Sing

Words by James Weldon Johnson (1871-1938)
Composed by J. Rosamond Johnson (1873-1954)
Performed by Garrett M. Turner, Emory College, Class of 2011



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The Luminaries in Arts and Humanities lecture series is sponsored by the Office of the Provost and supported by the Emory Creativity & Arts Strategic Initiative and is open to the Emory community and the general public. The Luminaries series welcomes to the Emory campus leaders across an array of fields and disciplines whose expertise address on-going teaching and research interests of the Emory faculty.

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The James Weldon Johnson Institute for Advanced Interdisciplinary Studies fosters new scholarship, teaching, and public dialogue on the origins, evolution and legacy of the modern civil rights movement from 1905 to the present. The Johnson Institute is also committed to the investigation of the impact of the modern civil rights movement upon other social movements in the United States and abroad, which include but are not limited to the Women's Movement, the Gay and Lesbian Movement and the Human Rights Movement.

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Deborah Plant - Kendra Bryant

Learn to see the other as self -

See the illusion in the fragmented

Spirituality is at the core of art -

Redefinition of Art

Concept of Spirituality has expanded
Interaction w/culture + community

"We are the ones we have been waiting for"

"Participating in the Civil Rights movement was her awakening"

We have to go across state lines

Knowledge plus Freedom = joy -

We have an obligation to know -

One of the most damning things we can do is remain in the dark.

"Self Reflective Writing"

Think about what I feel - Alice Walker

Display what I know - Michael Awkward



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All things Purple are all
things Divine!

enters the heart and goes
to the head

A People's History of the
United States - Howard Zinn

You can't be neutral on a
Moving Train - Howard Zinn

The Civil Rights Movement
called us to life - Alice Walker

Good Morning Revolution
you are the best friend I've ever had -
Langston Hughes
MS - 40 yrs of Women's Studies

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Wherever there is a ranking, she tries
for a linking

Radical Empathy

If you can't see it, you can't be it.

"The Big Radio - Ray Bradbury"

"Women of Louisiana Come Fields"

Speak as much as we listen - listen
as much as we speak.

List:

Keep Military Recruiters out of school

Prison Industrial Complex - covered by
Angelo Davis

Draw a wider circle - Eleanor Roosevelt



Move from Knowledge to action -
Family, Neighborhood, Work Place

"Standing up for Justice in the Age
of Obama"

www.howardzinn.org

We are not crazy - the system is crazy!

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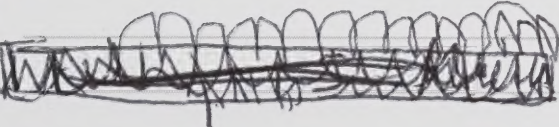
Being Black
Being Buddhist

The Habit of Freedom

In Search of Our Mother's Gardens



To Hell w/ Dying - short story by Alice Walker



We should
ride with
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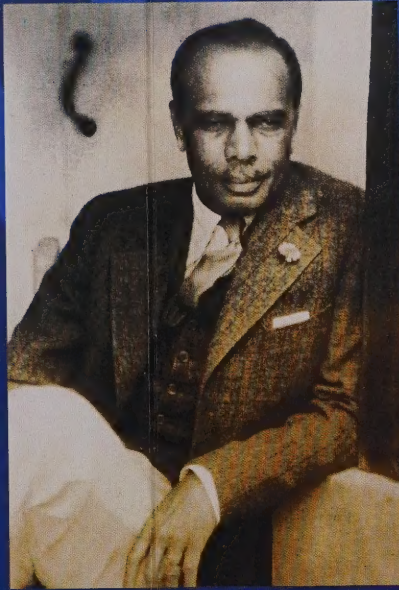
EMORY
UNIVERSITY

ABOUT JWJI

The James Weldon Johnson Institute for Advanced Interdisciplinary Studies was established at Emory University in 2007. Named for James Weldon Johnson—author, composer, educator, lawyer, diplomat, and pioneering leader in the modern civil rights movement—the Johnson Institute is the first institute at Emory University established to honor the achievements of an American of African descent. As a project in the field of African American Studies, the institute enjoys the support of the Department of African American Studies, Emory College, the Graduate School, and the Office of the Provost.

The Johnson Institute is a means through which Emory University seeks to actualize some of the initiatives articulated through its Strategic Plan. Among those strategic initiatives, race and difference occupies a special place of importance. Through its sponsored research and public programming, the Johnson Institute fosters research, scholarship and public dialogue on the shifting, complex meaning of race and difference in history, culture, and civil society in both a national and global context.

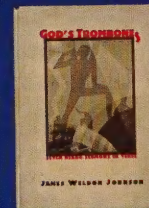
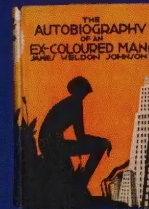
The mission of the Johnson Institute is to foster new scholarship, teaching, and public dialogue that focuses upon the origins, evolution, and legacy of



the modern civil rights movement from 1905 to the present. The Johnson Institute actualizes its mission through the Visiting Scholars Program, the core program of the institute. Supported by a generous grant from the Andrew W. Mellon Foundation, the Visiting Scholars Program supports new scholarship on the modern civil rights movement and its points of intersection with other social movements. The Visiting

Scholars Program is the first and only residential program of its kind in the nation.

Social advocacy was a defining feature of the life of James Weldon Johnson; so too is social advocacy a defining feature of the intellectual life of the institute. Capturing powerfully interrelated aspects of the life and scholarship of Johnson, the institute's Social Advocacy Program is a resource for scholars and activists committed to social justice and reconciliation through nonviolent means. The vision of the Johnson Institute is an open but applied mind serving all of humankind. The institute realizes this aspect of its vision by sponsoring annual workshops that provide participants with training in nonviolent direct action—the method championed by Martin Luther King Jr. and inspired by the example of Mohandas K. Gandhi.



VISITING SCHOLARS PROGRAM

Supported by a generous grant from the Andrew W. Mellon Foundation, the Visiting Scholars Program provides up to five fellowships for both junior and senior scholars and their career equivalents each academic year. We welcome applications from scholars in the humanities, the humanistic social sciences, and law. We are interested in research projects that examine the origins, evolution, impact, and legacy of the modern civil rights movement from 1905—or the rise of the Niagara Movement—to the present. We also are interested in research projects that examine the modern civil rights movement and its points of intersection with other social movements such as the women's movement, the gay and lesbian movement and the human rights movement. For further information about the Visiting Scholars Program, application deadlines, and notification of award, visit www.jwji.emory.edu.

The Johnson Institute also seeks to be a resource for faculty at the member institutions of the United Negro College Fund (UNCF). Through a partnership with the UNCF/Mellon Programs, the institute provides sabbatical support for one semester to UNCF faculty through its Faculty Residency Program. For additional information about the Faculty Residency Program contact Dr. Cynthia Neal Spence, director of UNCF/Mellon Programs, at espence@spelman.edu or visit www.UNCFMellon.org.

"The vision of the Johnson Institute is an open but applied mind serving all of humankind."

JAMES WELDON JOHNSON MEDAL

The Johnson Institute is privileged to serve as the custodian of the James Weldon Johnson Medal. Established by Ollie Jewel Sims Okala, friend of the Johnson family, and Dr. Sondra Kathryn Wilson, historian, author, and executor of the estate of Grace and James Weldon Johnson, the Johnson Medal has been awarded since 1992 under the auspices of the James Weldon Johnson Foundation. Commemorating the accomplishments and legacy of James Weldon Johnson, the Johnson Medal is awarded to individuals who have excelled in areas in which Johnson distinguished himself—in particular civil rights, diplomacy, education, journalism, law, literature, and music.

The Johnson Medal is one of the signature programs of the Johnson Institute. Along with honoring the life and legacy of James Weldon Johnson, the Johnson Medal is the institute's principal fund-raiser. A significant portion of monies raised through the award support the Johnson Institute's endowment, which in turn provides ongoing and future support of the institute's various programs.

The JWJI gratefully accepts your contributions in furtherance of our mission. If you would like to make a gift to JWJI, please visit jwji.emory.edu or contact a member of the staff. Thank you for your generosity.

For further information about the mission and programs of the Johnson Institute visit jwji.emory.edu. Please address all correspondence to: Rudolph P. Byrd, Director, James Weldon Johnson Institute for Advanced Interdisciplinary Studies Suite 4125, 1256 Briarcliff Road, Emory University, Atlanta GA 30306 404.727.2515 • 404.727.2539 f • jwji@emory.edu

JAMES WELDON JOHNSON INSTITUTE
Suite 4125
1256 Briarcliff Road
Emory University
Atlanta GA 30306



JWJI

The James Weldon Johnson Institute
for Advanced Interdisciplinary Studies



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A Keeping of Records Symposium 4.24.09

Thank you for joining us today. Would you take a moment to share your feedback? Your answers to the following questions will help us plan future symposia with your needs in mind. Please mark one answer per query unless the item reads otherwise.

1. I learned of this program via:

- ☐ E-mail
- ☐ Flier
- ☐ Emory calendar or publication
- ☐ MySpace or Facebook
- ☐ Web page
- ☐ Word of mouth
- ☐ Other: _____

2. I am:

- ☐ Student
- ☐ Faculty
- ☐ Librarian
- ☐ Administrator
- ☐ Other: _____

3. Name of institution where you work or attend school: _____

4. Which sessions did you attend today?
Check all that apply.

- ☐ Welcome (Rudolph Byrd, Rick Luce)
- ☐ 8:30 a.m. Alice Walker & the Traditions of American & African American Literature
- ☐ 10:30 a.m. Producing & Directing Alice Walker: *The Color Purple* from Peachtree Street to Broadway
- ☐ 2 p.m. Be Nobody's Darling: Alice Walker as Activist & Feminist
- ☐ 4 p.m. Editing Alice Walker: the Life & Writings

continued on other side

4. Do you plan to attend Alice Walker's
8 p.m. talk this evening?

- ☐ Yes
☐ Unsure
☐ No

5. Have you, or do you plan to, visit the
exhibition from the Walker archive in the
Schatten Gallery of Robert W. Woodruff
Library (open until Sept. 27, 2009)?

- ☐ Yes
☐ Unsure
☐ No

6. How would you rate the overall useful-
ness of the symposium to you?

- ☐ Very Useful
☐ Somewhat Useful
☐ Not Useful
☐ Unsure

7. How would you rate the quality of the
symposium presenters and lectures?

- ☐ Excellent
☐ Good
☐ Fair
☐ Poor
☐ Unsure

7. What is the one characteristic or offer-
ing of the symposium that you valued
most?

8. How might we improve this and future
symposiums?



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The James Weldon Johnson Institute
for Advanced Interdisciplinary Studies

**The Launch of the
James Weldon Johnson Institute
for Advanced Interdisciplinary Studies
Cannon Chapel of Emory University**

March 25, 2009

4:00 pm

The James Weldon Johnson Institute
for Advanced Interdisciplinary
Studies



Established in 2007 to honor the memory and achievements of James Weldon Johnson, the mission of the James Weldon Johnson Institute for Advanced Interdisciplinary Studies is to foster new scholarship, teaching, and public dialogue that focuses upon the origins, evolution, and legacy of the modern civil rights movement from 1905 to the present. The Johnson Institute is also committed to the investigation of the impact of the modern civil rights movement upon other social movements in the United States and abroad. These social movements include but are not limited to the Women's Movement, the Gay and Lesbian Movement and the Human Rights Movement. The Johnson Institute realizes its mission through the Visiting Scholars Program, the core program of the institute. As a site for advanced interdisciplinary studies, the Johnson Institute is committed to the creation of a community of scholars dedicated to the investigation of questions central to the modern civil rights movement in a manner that transcends the boundaries of traditional disciplines within a national and global context.

Founded on the premise that there is a relationship between scholarship and activism, the Johnson Institute also is committed to social advocacy by providing individuals and organizations with the tools and skills to undertake and implement their own social advocacy projects. The dynamic interplay between leadership in the tradition of James Weldon Johnson, scholarship and social advocacy positions the Johnson Institute to make distinctive contributions that will both deepen and broaden our understanding of the modern civil rights movement.

The vision of the James Weldon Johnson Institute is an open but applied mind committed to the creation of new forms of knowledge, public dialogue and social advocacy serving all of humankind.

James Weldon Johnson

Born in Jacksonville, Florida, in 1871, James Weldon Johnson's life was defined by a number of firsts. Educated at Atlanta University, he was the first African American to pass the bar in Florida during his tenure as principal of Stanton Elementary School, his alma mater. He also was the first African American author to treat Harlem and Atlanta as subjects in fiction in his genre-crossing novel *The Autobiography of an Ex-Colored Man* (1912). As a scholar of African American literature, Johnson edited *The Book of American Negro Poetry* (1922), the first anthology of African American poetry in English, and for decades a standard text in both English and African American Studies. A pioneering ethno-musicologist, Johnson and J. Rosamond Johnson, his brother and fellow composer, compiled and edited *The Book of Negro Spirituals* (1925), the first of a two-volume collection of Black sacred songs framed by a jointly authored introduction that traces the genesis and significance of one of the earliest Black art forms in the Americas. Johnson also was the first African American poet to adapt the voice of the Black folk preacher to verse. These poems are gathered in his masterful collection of folk sermons in verse entitled *God's Trombones* (1927), one of three collections of verse by Johnson. His many impressive achievements notwithstanding, his place in African American history and culture would be secure if he had composed only in 1900 with J. Rosamond Johnson "Lift Ev'ry Voice and Sing," a hymn officially adopted by the National Association for the Advancement of Colored People (NAACP) and widely sung by African Americans as the Negro National Anthem.

Admired for his able, judicious and creative approach to leadership in an era stained by virulent forms of racism, Johnson, fluent in Spanish and French, was the first African American to serve as the United States consul to Venezuela and Nicaragua. After his period of service in the consular corps, in 1915 Johnson joined the staff of the NAACP. Rising quickly through the leadership ranks, a year later he became the first African American to serve as field secretary and later as executive secretary of the NAACP. As executive secretary of the NAACP, Johnson organized in Manhattan the historic Silent March of 1917 to protest the national crime of lynching. During his tenure as executive secretary of the NAACP, Johnson also led a national campaign against lynching that garnered significant congressional support in the form of the Dyer Anti-Lynching Bill of 1921, a bill that would have made lynching a national crime, but it failed to become law because of insufficient votes in the Senate.

After retiring from his position as head of the NAACP in 1930, Johnson joined the faculty of Fisk University as the Adam K. Spence Professor of Creative Writing. In 1934 he accepted an appointment as Visiting Professor of Creative Writing at New York University, thus becoming the university's first African American faculty member. Johnson's productive and multi-faceted life ended tragically when he was killed in an automobile accident in the summer of 1938 while vacationing in Maine.

Order of Program

"Spiritual Fantasy No. 12:
Wade in the Water" by Frederick Tillis

The Vega String Quartet

Invocation

Rev. Susan Henry-Crowe, Dean of Cannon
Chapel and Religious Life

Occasion

Dr. Earl Lewis, Provost and Executive Vice
President for Academic Affairs and the
Asa Griggs Candler Professor of History and
African American Studies

Introduction of Fellows in Residence
at the Johnson Institute

Dr. Calinda Lee, Assistant Director for
Research and Development,
The James Weldon Johnson Institute, GS '02

"You Got A Right"
arranged by J. Rosamond Johnson

Elder Delesslyn Kennebrew,
Salem Bible Church, T '06

Solidarity Statements:

Dr. Lydia English

Senior Program Officer,
Andrew W. Mellon Foundation

Dr. Cynthia Neal Spence

Associate Professor of Sociology and
Director of the United Negro College Fund/
Mellon Programs, Spelman College

Dr. Beverly Guy-Sheftall

Anna Julia Cooper Professor of English and
Founding Director of the Women's Re-
search and Resource Center, Spelman Col-
lege, GS '77

Order of Program

Douglass Shipman	Director of the National Center for Civil and Human Rights, C ' 96
Isaac Newton Farris, Jr.	President and Chief Executive Officer of the Dr. Martin Luther King, Jr. Center for Nonviolent Social Change
Sophia Hall	President of the Emory University Chapter of the NAACP, C '09
"We Am Clim'in' Jacob's Ladder" arranged by J. Rosamond Johnson	Delesslyn A. Kennebrew
"Regarding James Weldon Johnson"	Dr. Rudolph P. Byrd, Goodrich C. White Professor of American Studies and Founding Director of the James Weldon Johnson Institute
"Zekiel Saw De Wheel" arranged by J. Rosamond Johnson	Delesslyn A. Kennebrew
Commemorative Poem	Natasha Trethewey, Phillis Wheatley Distinguished Chair in Poetry
"Helga" by Alvin Singleton	The Vega String Quartet
Closing Remarks	Provost Earl Lewis
Benediction	Rev. Susan Henry-Crowe
"Lift Every Voice and Sing" by J. Rosamond Johnson and James Weldon Johnson	Delesslyn A. Kennebrew and the Vega String Quartet

Lift Every Voice and Sing
Lyrics by James Weldon Johnson,
Music by J. Rosamond Johnson

Lift every voice and sing,
'Til earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on 'til victory is won.

Stony the road we trod,
Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
'Til now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

James Weldon Johnson Institute Staff

Dr. Rudolph P. Byrd	Founding Director
Dr. Calinda N. Lee	Assistant Director for Research and Development
Dorcas Ford Jones	Program Administrative Assistant
Keisha Haywood	Graduate Assistant
Anjulet Tucker	Graduate Assistant

Visiting Scholars

Dr. Robbie Lieberman	Professor of History, Southern Illinois University at Carbondale, "Peace and Civil Rights Don't Mix They Say": Division, Repression, and Resistance, 1945-1963"
Dr. Trimiko Melancon	Assistant Professor of English, Women's Studies and Africana Studies, Auburn University, "Unbought and Unbossed: Transgressive Black Women and the Politics of Representation"
Dr. Joshua Price	Associate Professor in the Program in Philosophy, Interpretation and Culture, State University of New York at Binghamton, "Incarceration and Social Death"

United Negro College Fund/Mellon Faculty Fellow

Dr. Tekla Ali Johnson	Assistant Professor of History, Johnson C. Smith University, "Defender of the Downtrodden: a Political Biography of Ernest Chambers"
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Acknowledgments

The James Weldon Johnson Institute for Advanced Interdisciplinary Studies
wishes to gratefully acknowledge the work of

The Vega String Quartet, Quartet-in-Residence, Emory University

Fia Mancini Durrett, Violin

Jessica Shuang Wu, Violin

Yinzi Kong, Viola

Guang Wang, Cello

Award-winning Composer, Alvin Singleton

Special Thanks for the Generous Support of

The Georgia-Pacific Company
Sponsor for the Johnson Institute Launch

The Andrew W. Mellon Foundation

Office of the Provost, Emory University

College of Arts and Sciences, Emory University

Graduate School, Emory University

James Weldon Johnson Institute for Advanced Interdisciplinary Studies

Emory University

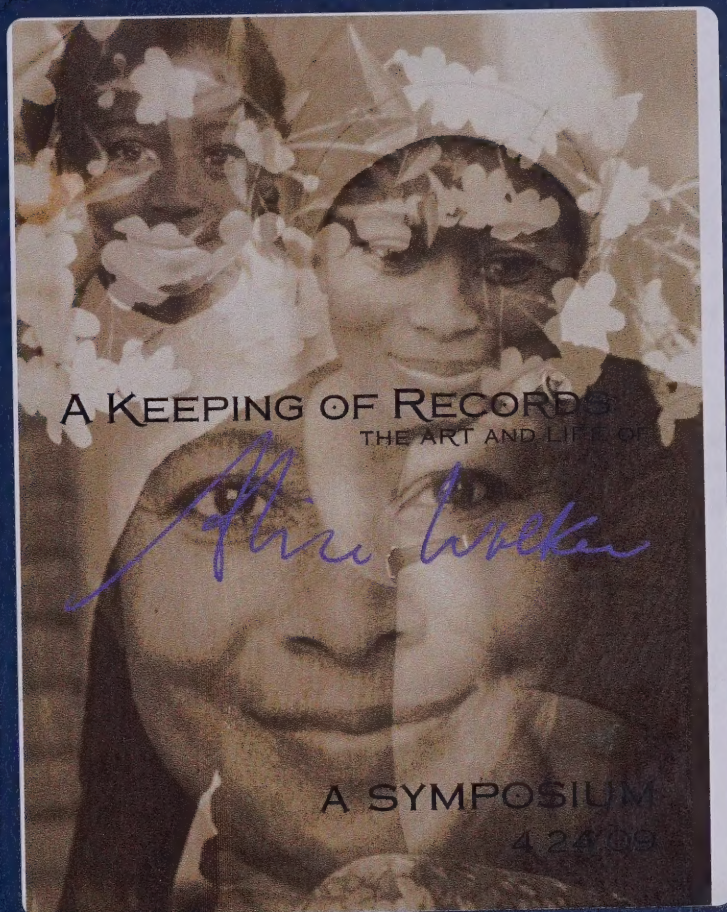
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STAPLES

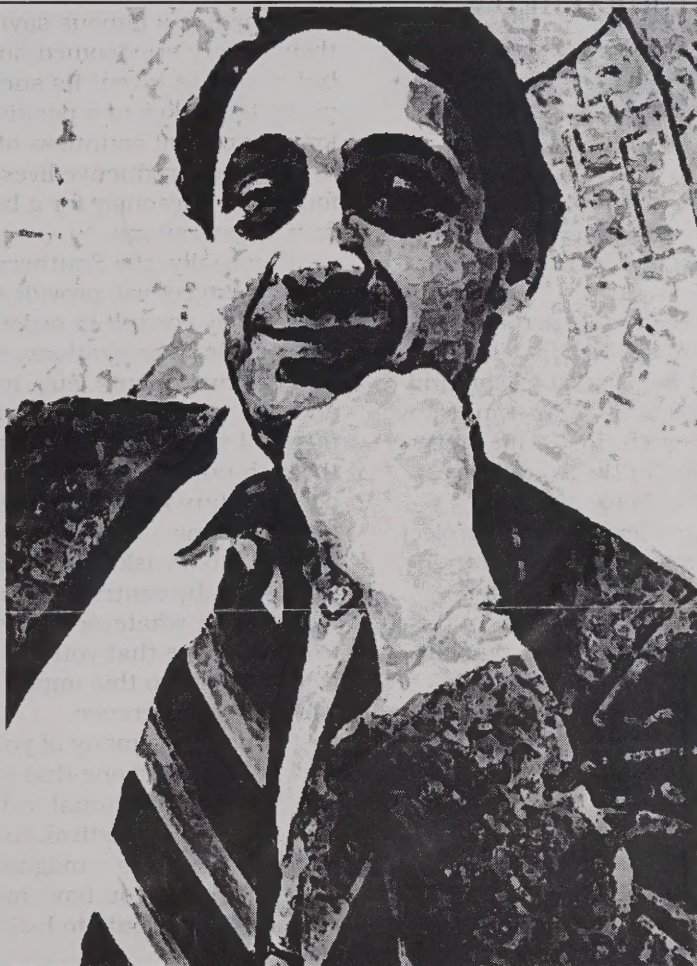
The Legacy of Harvey Milk

By Cleve Seay

Included in this issue on pages 4 - 6 are personal coming out stories of new Emory students. The hope that these students have for their futures may never have been possible without the efforts of gay activist Harvey Milk.

Harvey Milk was murdered in his office in the San Francisco City Hall by fellow city supervisor, Dan White, November 27, 1978. As the twentieth anniversary of his death approaches and we celebrate National Coming Out Week, it is appropriate to commemorate Harvey Milk's legacy and the contributions he made to the lesbian and gay community. He was a martyr to our cause, an inspirational leader who was murdered for who he was and what he had accomplished.

Although Milk's life was cut short, his impact on modern day gay and lesbian politics is still being felt. He ran for political office three times before being elected to the San Francisco Board of Supervisors in 1977. He was successful in San Francisco in getting the nation's first gay rights city ordinance passed. His great political vision



**"BURST DOWN THOSE CLOSET
DOORS ONCE & FOR ALL, &
STAND UP & START TO FIGHT"**

included coalition building between the gay and lesbian community and other minorities. Milk once said, "The first gay people we elect must be strong. They must not be content to sit in the back of the

bus ... they must be above wheeling and dealing. They must be - for the good of all of us - independent, unbought."

In 1978, Milk gave one of his most quotable speeches, referred to as

continued on page 2

• **Where is Saralyn & exactly what is the Director of The Office of LGB Life up to?**
.....page 2

• **An evening with internationally acclaimed video artist, Jocelyn Taylor.**
.....page 3

• **Why does the Human Resources Policy & Procedures Manual have an out-dated version of the EOP - one that omits 'sexual orientation'?**
.....page 3

• **A snappy new Safe Space logo. Have you got yours?**
.....page 3

• **Living Out on campus: Five new Emory students talk about what it is like to be gay or lesbian at Emory.**
.....pages 4-6

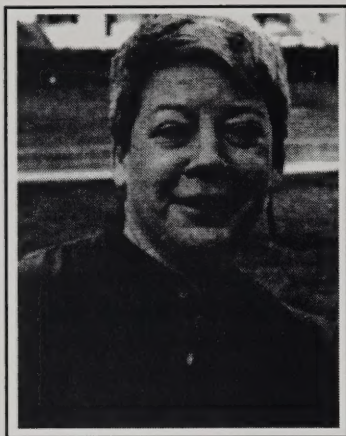
• **Jeremy Corry interviews San Francisco photographer, Mark I. Chester.**
.....page 7

• **Want to get involved? Check out the listing of LGB organizations and contact information.**
.....page 8

• **Upcoming events & programs**
.....see insert

From the Director of the Office of LGB Life

Saralyn Chesnut, Ph. D.



As some of you know, I am on leave from my position in Emory's Office of Lesbian/Gay/Bisexual Life until December 1998. What many of you do not know is what I am doing during this time. Let me fill you in.

I was fortunate enough to receive a generous planning grant that allows me to spend this fall researching and planning for a Southern Lesbian and Gay Oral History Project. The purpose of this project will be to record the unwritten and often untold life stories of people in the South (beginning in the Atlanta area) who identify, or have identified at some point, as lesbian, gay, bisexual or transgender. Once the project is underway, both Emory students and community-based volunteers will be trained in the theory and methods of oral history. They, and I as director of this project, will then conduct audio-taped or videotaped interviews. The tapes will be transcribed, and copies of both tapes and transcriptions will be placed in the Special Collections Department of Emory's Woodruff Library.

The oral history interviews will be supplemented by the papers and memorabilia of individuals and organizations that have been part of our collective history here in the Southeast. This collection, to be known as the Southern Lesbian and Gay Oral History Project Collection, will also complement the archival collection at the Atlanta History Center, donated under the auspices of the now-defunct Atlanta Lesbian and Gay History Thing.

Harvey Milk continued from page 1

the 'Hope Speech.' His words are as relevant today as they were revolutionary then: "You've got to give them hope . . . the young people in Altoona, Pennsylvania and Richmond, Minnesota who are coming out and hearing Anita Bryant on television and her story. The only thing they have to look forward to is hope. Hope for a better world, hope for a better tomorrow, hope for a better place to come to when the pressures at home get too great. Hope that all will be all right. Without hope, not only gays, but blacks, seniors, the handicapped . . . will give up. If you elect . . . more gay people, that gives a green light to all who feel disenfranchised, a green light to move forward. It means hope to a nation that has

In my view it would be impossible to overestimate the significance of history projects like this one. In the words of Paula Gunn Allen, "The key to oppression is loss of memory." This statement surely has great relevance for lgbt people, who have until recent years been rendered voiceless and invisible within American society. From young people questioning their sexuality, to older "out" lesbians and gays, we have been denied the knowledge of our collective history and culture that would help us to better understand ourselves and each other.

To modify a famous saying, those who don't know their history are doomed not only to repeat its failures, but also to re-invent its successes. For young people in particular, a key to a positive self-image is the knowledge that countless others like themselves have led full and productive lives, and indeed have often fought courageously for a better life for themselves and future generations.

Eventually, the Southern Lesbian and Gay Oral History Project will provide material that scholars and others may consult in order to write the histories of individuals, organizations, social networks, localities, political movements, etc., in the American South. In addition, it is my intent that the project make this material available and accessible to the general public through public lectures, panel discussions, documentary films, exhibits and multi-media presentations.

You will be asked to support this project as it gets underway, by contributing money, material, time, your life story, or whatever else you may have that you want to offer. I hope that you will seriously consider giving what you can to this important effort. I promise you it will make a difference.

I hope to see many of you at some of next semester's events, including one that is always a highlight of the year for me: our annual lesbian/gay/bisexual/transgender film festival. In the meantime, Cleve, Donna and Deb are doing a magnificent job in my absence, and as you can see, you have many exciting and rewarding activities and events to look forward to this fall.

A handwritten signature in dark ink, appearing to read "Saralyn". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

given up, because if a gay person makes it, the doors are open to everyone." Haunted by the possibility of his assassination, Harvey left a political will that included the following statement: "If a bullet should enter my brain, let that bullet destroy every closet door."

In celebration of his life and in honor of the twentieth anniversary of his death, The Office of Lesbian, Gay and Bisexual Life invites you to attend a special showing of the documentary, "*The Life and Times of Harvey Milk*." **See this important story of this true gay hero on Thursday, October 15 in the Harland Cinema at 7:00 PM.**

An Evening With Jocelyn Taylor



On Saturday, October 24, The Office of

Lesbian/Gay/Bisexual Life, in conjunction with ZAMI proudly hosts *An Evening with Jocelyn Taylor*. Taylor is an internationally acclaimed video artist whose work creates visual representations of African American lesbians and challenges the historical demonization of Black female bodies. **Taylor will screen and discuss her latest work at 6:00 P.M. in White Hall, room 208 followed by a reception.**

Taylor's films and video installations have been widely exhibited, including at the 1997 Johannesburg Biennial, South Africa; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the Whitney Museum of American Art; the Deitch Projects and Franklin Furnace in New York and the Museum of Belles Artes, Caracas, Venezuela. Some of you might be most familiar with Taylor from "*Dyke TV*", the New York-based cable program which she produced and on which she appeared in its news, calendars and arts sections.

An Evening with Jocelyn Taylor is just one of many events scheduled during ZAMI's week-long "Reclaiming Our Legacy: Celebrating Black Lesbian Scholarship," October 23-25:

Friday, October 23, *The Muses Among Us: Poetry Reading* by Wanda Jean, Atlanta; Letta Neely, Boston; C.C. Carter, Chicago; Donna Rose, Chicago. Hosted by First Existentialist Congregation, 470 Candler Park Drive, N.E., 7:30 P.M. \$5 admission.

Saturday, October 24, *An Evening with Jocelyn Taylor* (see above).

After party . . . Music and Dancin' at Indigo Arts And at midnight, a reading by Kathleen E. Morris, author of *Speaking in Whispers, African-American Lesbian Erotica*, Indigo Arts, 1850 Dekalb Avenue, 11:00 P.M. - 3:00 A.M. \$7 general admission, \$5 for students.

Sunday, October 25, *Scholarship Program/Reception Honoring Scholarship Recipients*. Keynote, Catherine E. McKinnley, New Jersey; Poetry Reading, Nikky Finney, Lexington, KY; Performance Piece, Shirlene Holmes, Atlanta; at the Horizons School, 1900 Dekalb Avenue, 3:00 P.M. - 5:00 P.M. \$10 donation (more if you can . . . less if you can't).

For more information call ZAMILINE at 404-370-0920.

Sexual Orientation

Omitted From EOP in Human Resources Policies and Procedures Manual

Last May, members of The President's Commission on LGB Concerns began researching Emory's policy on doing business with companies that may or may not have sexual orientation included as part of their Equal Opportunity Policy (EOP). During their research, members discovered, while reviewing Emory's current Human Resources Policies and Procedures Manual, that the words "sexual orientation" are not included in the EOP that is printed therein. It appears that an older version of Emory's EOP was printed in this manual, which has now been distributed to thousands of Emory employees.

Emory's Board of Trustees voted in fall 1993 to revise our EOP by adding sexual orientation as a protected category; in other words, discrimination based on sexual orientation is now prohibited along with discrimination based on race, sex, age, disability, etc. However, when Human Resources printed and distributed its Policies and Procedures Manual in fall 1996, the older, unrevised EOP, which did not include sexual orientation, was somehow printed and distributed.

The President's Commission has been advised that the Human Resources Division is now in the process of updating the EOP in its manual, and is almost finished with the draft. The updated section with the correct EOP will then be distributed to all manual holders. According to a member, The President's Commission on LGB Concerns will continue to monitor Human Resources's progress until the Equal Opportunity Policy is properly revised, printed and distributed, and will work to see that a system is put in place to ensure that the EOP be correctly stated in all future university publications.

New Safe Space Logo



Thanks to Darryl Moland, Art Director of University

Publications, we now have a new Safe Space logo and sticker. If you have an old Safe Space logo and would like a new one, please come by our office in room 246 E in the DUC and we will replace your old one. If you don't have a logo or if you are not

familiar with the Safe Space Program, call Deb Gordon at 404-727-2136 or email dgord02@emory.edu. Deb will be happy to explain the Safe Space program and Speakers' Bureau to you.

LIVING OUT ON CAMPUS

STORIES & PORTRAITS OF EMORY
LESBIAN & GAY STUDENTS
COMPILED & PHOTOGRAPHED
BY CLEVE SEAY

Recently, LGB Life staff person Deb Gordon and I sat down with five new Emory students who identify themselves as lesbian or gay. We talked with them individually about why they chose to come to Emory University, what the coming out process means to them and about their first impressions of Emory. All of these students are at some stage of the coming-out process; some of their parents or close friends may not yet know of their sexual orientation. For that reason we have identified them by their first names only.

These students virtually all agree that important reasons for choosing Emory are the city of Atlanta and the city's claim as a Southern Mecca for gay and lesbian people and activities. Surprisingly though, it was Emory's reputation as a gay-friendly campus that was most often the deciding factor in their choosing Emory over universities such as Vanderbilt, Boston University, George Washington, Duke, Oberlin College, Johns Hopkins and NYU.



Boston native Jen was accidentally outed in high school.

Jen grew up in a suburban area near Boston. She likes to sing and play the piano and guitar, and started writing songs that reflect her life experiences about a year ago. "I came out in my senior year in high school, kind of by accident," she explains. "I told a couple of my close friends that I was lesbian and one of my friends outed me to everybody." Her unexpected outing cost her a few friends and some who were never "quite comfortable" around her again.

Jen, whose fifteen-year-old brother also just came out as bisexual, chooses to believe in the theory of the "gay gene." "I did not choose to be lesbian," she says, "it was always a part of my personality." Still, she says the most difficult part in coming out has been reconciling her "very strong Christian faith" with the Methodist Church's position on same-sex marriages and sexual orientation. "Although my minister was very supportive," she claims, "I just couldn't help feeling pushed out and like a hypocrite." Jen has slowly pulled away from the Methodist Church and is now considering the Metropolitan Community Church. "Right now, it's all confusing to me. I am still Christian and I still believe in Christian ideals ... but I am angry with the Methodist Church and I can't agree with them on these issues," she says.

Before choosing Emory, Jen spent a month in Atlanta as one of sixty rising high school seniors doing mission work and studying Christian theology as part of the Youth Theology Institute. She had the opportunity to tour Jerusalem House, an AIDS hospice, and to talk with some of the residents there. "It was an incredible experience that opened my mind; it put a face on the disease of AIDS for me," she recalls, adding that she has never known anyone with AIDS personally. She left Atlanta impressed with the city's skyline and landscape. She was also impressed with the city's culture and the high visibility of the gay and lesbian community. She later discovered in a college guidebook some "very favorable comments about the environment for lesbian and gay students at Emory," and eventually chose Emory over Duke and Boston University. She likes being able to choose from a wide range of activities at Emory, has attended the Office of LGB Life's Open House, as well as a GLOBAL meeting, and is making new friends quickly. Speaking of friends, her girlfriend Amanda is taking a break from college at Dartmouth and will soon be moving to nearby Athens, GA.

Brandon is struggling with both his new gay identity and his new surroundings. Although he speaks fluent English, he only began to learn the English language while attending high school in Canada three years ago. He was born and grew up with his family in Taiwan. His father is still in business there and his mother moved to Norcross, GA. to be near her son while he is attending Emory. Brandon visited Atlanta last April and immediately loved the weather. "It snows too much in Quebec," he states. "I have always heard about Southern hospitality and was looking forward to people seeing you, really seeing you ... I lived up north and people just looked right through me." But the Southern hospitality he had hoped to experience is slow in coming. "I still have some difficulty with the

Saturday, October 24, 6 PM, White Hall 206: An Evening with Jocelyn Taylor, internationally acclaimed video artist whose work creates visual representations of African American lesbians and challenges the historical demonization of Black female bodies. Cosponsored by ZAMI and the Office of LGB Life. This film is just one of many events scheduled during ZAMI's week long, "Reclaiming Our Legacy: Celebrating Our Black Lesbian Scholarship", October 23-25. For more information call ZAMILINE at 404-370-0920.

Friday, October 30, 8 PM, White Hall 206: Lecture and slide show by controversial San Francisco photographer, Mark I. Chester. Chester's photographs have been described as beautiful, sexy and shocking. This is a rare chance to hear the stories behind the photographs. Cosponsored by the President's Commission on LGB Concerns, the Office of LGB Life and the LGB Lecture Series. This presentation is intended for mature audiences only. FREE and open to the public.

NOVEMBER EVENTS-

Monday, November 2, 7:30 PM, White Hall 206: Judeo-Christian Perspectives on Same-Sex Relationships, a forum and discussion moderated by the Rev. Susan Henry-Crowe. Panelists representing several Judeo-Christian traditions will discuss and answer questions on the issue of same-sex relationships and the position of their denominations. A United Methodists minister since 1974, Rev. Henry-Crowe has served as pastor and chaplain to Emory University since 1991. Rev. Henry-Crowe serves on the nine member Judicial Council and the ecclesiastical court of the United Methodist Church. Rev. Henry-Crowe was instrumental in forging a compromise on the issue of chapel use last summer during a sometimes heated debate between Emory's lgb community and the Board of Trustees. Cosponsored by the chaplain's office and the Office of LGB Life.

Friday, November 6, 5 PM - 6:30 PM, Harris Hall Parlor: Graduate & Professional Student MIXER. Social for lgb graduate, professional students and staff. *Grad students have expressed a need for a way to get to know each other better; this mixer is for you!* Food, wine and soft drinks provided. Be there! Sponsored by the Office of LGB Life.

DECEMBER EVENTS-

Thursday, December 3, 5 PM-6:30 PM, , Harris Hall Parlor: COFFEEHOUSE, a monthly social for lgb Emory students, faculty and staff sponsored by The President's Commission on LGB Concerns. Coffee, soft drinks, light snacks and good company provided.

Tuesday, December 8, 5 PM-6:30 PM: Annual Holiday Party, sponsored by The Office of LGB Life. Location to be announced.

FALL CALENDAR OF PROGRAMS

The Office of Lesbian/Gay/Bisexual Life



NATIONAL COMING OUT WEEK, OCTOBER 5-11

In preparation for the week, the National Coming Out Day ad will appear in the Emory Wheel on **Tuesday, October 6**, with names and messages from lgbt people and allies. Forms for your name and message may be picked up in The Office of LGB Life.

All week, Queer Walk of Fame. Members of GLOBAL will chalk the sidewalks with names of famous lgbt people. In celebration of the 10th anniversary of National Coming Out Day, GLOBAL is sponsoring the following events:

Tuesday, October 6, Noon until 4 PM: GLOBAL will host an information table and bake sale in front of the DUC; proceeds will benefit GLOBAL.

Wednesday, October 7, 3 PM outside of the DUC: Drag Races. Volunteers will dress in drag and walk/run laps around the DUC. This is a fundraiser for GLOBAL; participants will raise money by getting sponsors to donate a set amount for each lap completed. To sign up as a participant, call 404-727-0272.

Thursday, October 8, 9 PM until midnight, the Winship Ballroom: THE COMING OUT BALL. Dance the night away, bring your date and celebrate.



OCTOBER IS LESBIAN & GAY HISTORY MONTH

Thursday, October 15, 7 PM - 9 PM, The Harland Cinema: "The Life and Times of Harvey Milk." As the twentieth anniversary of the assassination of Harvey Milk approaches; it is appropriate that we commemorate the contributions he made to the lgbt community. Don't miss this excellent documentary of a true gay hero. FREE and open to the public. Sponsored by The Office of LGB Life.

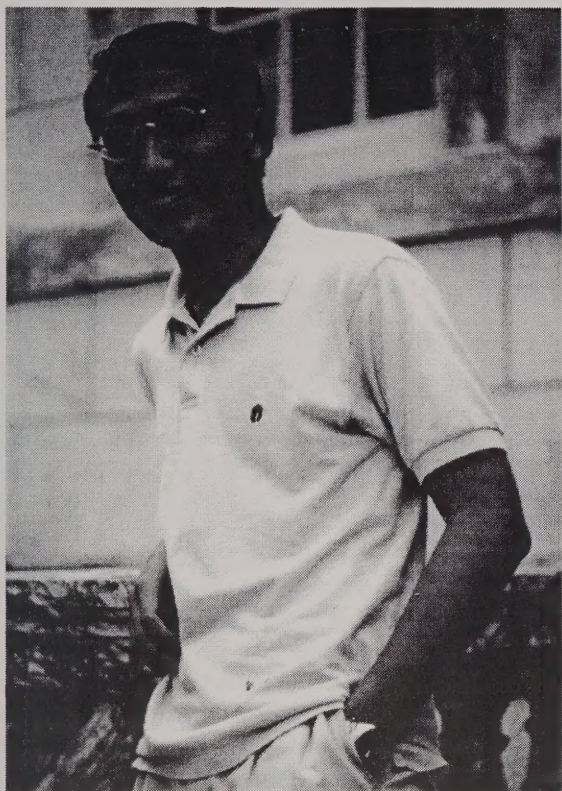
Saturday, October 17, 1 PM - 4 PM, Lullwater Park: Come one, come all, Emory students, staff, faculty, alumni and partners to the fabulous second annual Queer Family Picnic. Sponsored by the President's Commission on LGB Concerns. Games and box lunches provided. Please RSVP with your menu choices (we will list them when you call in) to The Office of LGB Life at 404-727-0272.

Sunday, October 18, Piedmont Park, 1 PM: Annual AIDS WALK ATLANTA benefiting Atlanta AIDS service organizations.

Wednesday, October 21, 7 PM - 8:30 PM, The Harland Cinema: "Out of the Past," this critically acclaimed documentary was the recipient of the 1998 Sundance Film Festival's Audience Award. "Out of the Past" recounts the untold contributions of lesbians and gay Americans throughout history. FREE and open to the public. Sponsored by The Office of LGB Life.

Thursday, October 22, 5 PM - 6:30 PM, Harris Hall Parlor: COFFEEHOUSE, a monthly social for lgb Emory students, faculty and staff sponsored by The President's Commission on LGB Concerns. Coffee, soft drinks, light snacks and good company provided.

... continued on back page



Chemistry major Brandon got mixed messages about how comfortable being out would be at Emory.

language," he says, "and I don't always get the jokes or understand everything and I haven't been able to make many new friends and no gay friends at all." Once, while standing in line outside the residence life office, he overheard two males saying, 'I don't want to live with all those fag people.' Then to make matters worse, he was accosted at the Lenox MARTA station by "fanatics calling me homosexual and telling me that I was going to hell. So much for Southern hospitality," he laughs.

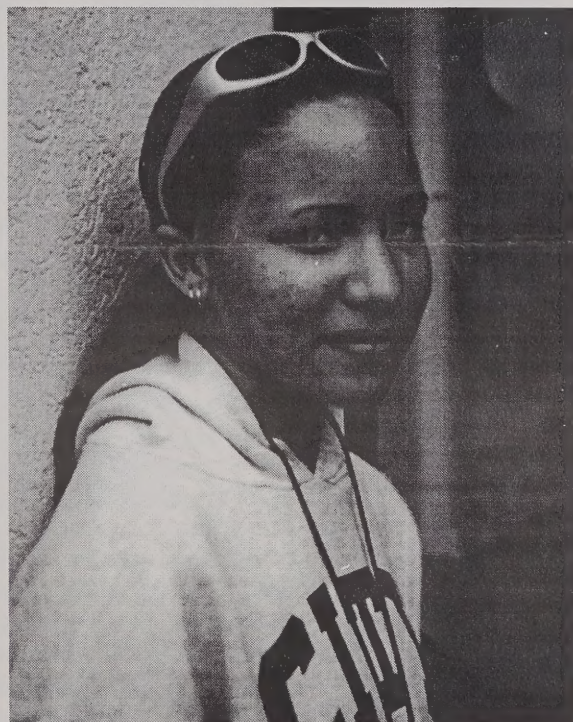
Brandon is heading towards pre-med and majoring in chemistry. "I am a science person," he says; "I have always been good with numbers, mathematics and such; people in humanities envy that. But I don't understand this coming out process; it is quite confusing to me . . . and no way am I going to tell my parents; they will have a problem with that. The cultural differences, my Chinese background . . . the responsibility of being a good son, to get married and to have a child . . . to carry on the family's name, but personally, I don't think that way." Brandon questions what his friends will think of him if they learn he is gay: "I am afraid they will not accept me."

Brandon knew about gay life at Emory because he had "checked out the web page and saw the Office of LGB Life programs." Brandon also confides that it was very hard for him to come into the Office of LGB Life: "I passed the door and looked in and I would go out and pass the door again; for a week I thought about this and finally I said I have got to do this ... and now I am very glad that I did."

Melanie is seventeen. She is comfortable with being lesbian. While attending high school in Los Angeles, she had gay teachers in calculus, algebra, biology and English who served as positive gay role models for her. "My friends were very supportive," she recalls, "they loved me for who I am." She even initiated an LGB tolerance group in school with the assistance of a faculty advisor.

Melanie was raised by her mother, "who loves me very much but cannot accept that I am a lesbian," she says. Melanie recalls a time when she and her mother were shopping together and they ran across an anti-gay group circulating a petition against same-sex marriage. "My mom signed the petition right in front of me . . . my heart sank and my eyes filled with tears."

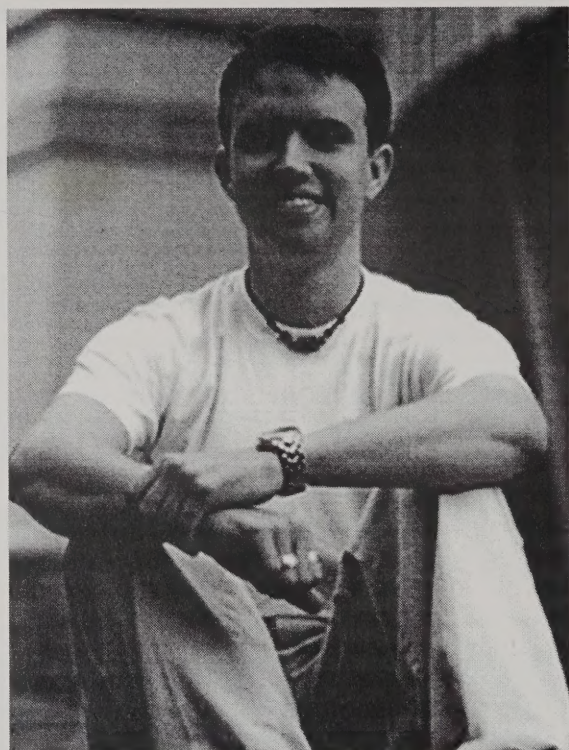
Melanie is happy with her choice to come to Emory, where she is on the track to pre-law and perhaps looks forward to a career in politics. "As an African-American woman and a lesbian, I hope to improve legislation for both minority groups ... in fact, my long-term goal is to become Mayor of Atlanta," she exclaims.



Melanie's long-term goal is to be Mayor of Atlanta.

Ben is a twenty-year-old junior and transfer student from Naples, Florida. He was brought up in a very strict United Methodist family. He is "uncertain" about the church's issues with being gay. He knew he was gay at age sixteen but it wasn't until he discovered other gay youth by chatting on the internet that he felt comfortable enough to come out. "I soon realized that this is who I am and I could no longer live trying to act as a heterosexual," he explains.

Prior to attending Emory, Ben spent two years at



Ben left Vanderbilt because he feared for his safety.

Vanderbilt University, where he was heavily recruited as a music major. "Although Vanderbilt catered to the needs of my family, I didn't feel it was the place for me," says Ben. While attending "Vandy," he came out to a "very few" close friends. "I feared for my safety," he adds; "If I came out as a gay man, I thought I might be physically harmed . . . My impression of Vanderbilt and the city of Nashville is best expressed through another former 'Vandy' student, Amy Ray of Indigo Girls fame, who wrote the song 'Nashville', a scolding account of the city and university for its lack of tolerance."

"The main reason I chose to transfer to Emory," he says, "is because Emory does not discriminate on the basis of sexual orientation." His experience thus far has been really good. "I was anxious about coming out to my new roommate but the LGB Office staff was able to provide me with guidance," he says. "I love the Emory community; there is a relaxed, friendly and diverse group of people here who allow each other to express themselves freely."

Drew's parents are very cool with his being gay, and are proud PFLAG members. All three visited Emory last September to see for themselves whether or not their gay son would be "safe and comfortable here: We are shopping for the best academic programs, the safest city environment, and a place where Drew can be himself and we won't have to worry about his being harassed or harmed in anyway because of his sexual orientation," his concerned mother told an LGB Life staff person. Comparable inquiries and trips were also made to NYU and Oberlin College. "Oberlin was wonderful, but there was no city

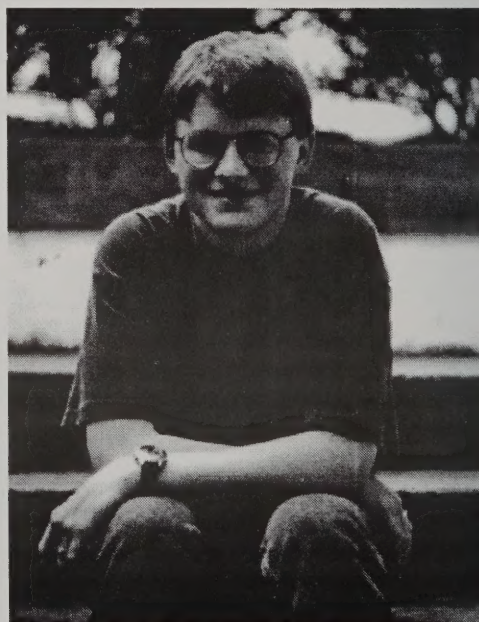
around it," recalls Drew, "and New York scared my mother . . . there's a perception that the South is closedminded, but Atlanta is like this gated city - where gay people are free." The combination of the city of Atlanta and Emory provided Drew and his parents with the right elements. The mutual decision was based on Emory's academic programs, campus and nondiscriminatory sexual orientation clause, the Office of LGB Life, its staff and as Drew sums it up " . . . the possibility of snow."

Drew went to high school in Tampa, where he came out at age fifteen. In his high school years he heard it all. "I've been called faggot, guys have screamed at me and run away, and I've been accused of hitting on other guys." Drew's response to the latter is " . . . just because I may make eye contact with you doesn't mean that I am hitting on you . . . and people who are so preoccupied with other people's lives instead of their own just amaze me."

Drew also believes in the concept of the gay gene: "It was not a choice for me," he explains. There was a time when he did not want to be gay: "We were living in Springfield, Missouri and President Clinton came out with the 'don't ask, don't tell' policy. And I was saying what is wrong with being gay and I knew I was feeling those feelings and I wanted not to be gay."

A classically trained pianist of ten years, Drew prefers to play and write songs for the guitar. His self-expressed songs are acoustic and lyrically driven and sometimes are political and gay-issue oriented. He is mostly influenced by female artists like the Indigo Girls, Janis Ian, Ami DeFranco and others. He is intent on becoming an artist and is majoring in creative writing with a minor in music.

Today, Drew displays a rainbow pride flag and an *Out* calendar in his dorm room. "I am basically kind of shy, and I don't want a boyfriend just to have one . . . but it's not totally out of the question either."



There was a time when Drew didn't want to be gay.

Mark I. Chester: Controversial Photographer

An Interview by Jeremy Corry

Mark I. Chester, controversial sex photographer, will present a slide show and lecture at Emory University's **White Hall, room 206 at 8:00 PM on Friday, October 30.** (The Public is invited.) Chester photographs the gay leather and radical sex communities in San Francisco. His work has been described as beautiful, sexy, exciting and sometimes shocking. This is a rare chance to hear the stories behind the photographs. This presentation is cosponsored by The President's Commission on LGB Concerns, The Office of LGB Life and The LGB Lecture Series. This presentation is intended for mature audiences only.

The following is an interview with Mark Chester that reveals some of the thoughts and motives behind his art:

Jeremy: How old were you when you took up photography?

Mark: I started taking vacation slides when I was in my teens, but took few other photographs for many years until I started documenting sexual scenes in 1979 after I moved to San Francisco. In 1981, I took two photography classes on basic techniques, but otherwise I am self-taught.

Jeremy: What was your first camera?

Mark: A Japanese knock-off. My first and still only real camera is an early amateur SLR (single lens reflex) by Minolta, so old now that Minolta doesn't make parts for it anymore.

Jeremy: What was your first photo? The first you felt proud of?

Mark: The first photograph that made me realize that I had something special was from a fantasy scene I photographed.

When I saw the photograph I realized I was seeing something that I had never seen before. Something that went beyond sex into emotion and psychological head space.

Jeremy: What prompted you to pursue photography as an art form?

Mark: One of the few areas of protection in our culture (and it seems like scant protection these days) is in the area of free speech and artistic expression. By pursuing photographic art I have the freedom to explore sexuality with less worry of authoritarian interference.

Jeremy: Your work deals specifically with sexuality. How do you describe the distinction between pornography and art?



Craig - metamorphosis

Mark: I think a more interesting question is: Is there a place where sexually explicit work and art overlap? You'll notice that I didn't use the term pornography. My preference is the term, "sexually explicit art."

There is a long history of artists doing erotic and sexually explicit work, although some of the most well known examples are writers including D.H. Lawrence, Henry Miller, Anais Nin, James Joyce and Allen Ginsberg. The obscenity trials over sexually explicit writing have long since passed and now the focus seems to have transferred to sexually explicit art.

My work combines elements of social documentary work, fine art

photographic portraiture and sexually explicit work. My intent is to talk honestly about my life and these times and sex, sexuality and eroticism are essential components of my life and these times.

Jeremy: In the past few years, gay writers have been debating the public and political nature of the sexuality of the gay community. One side advocates sexual conservatism in the face of disease, the other celebrates a return to the sexual liberation movement. How does your work fit into this debate?

Mark: AIDS is a disease, not a retribution for "bad" behavior. At the same time, it is not about returning to the sexual liberation movement, it is about the continuing involvement of the GLBT community. Our community will always be connected to and involved in the fight for sexual freedom.

My work is about being honest about who we are and documenting it on film. As long as there are men and women out there who are willing to share something so personal, so private and so beautiful about themselves with the world, I'll be there photographing them.

Jeremy: What is your response to the Millennium March and other attempts to portray the GLB community as "mainstream"?

Mark: The GLBT community is varied and spread over the political spectrum, including those who want to be mainstream. I will never be mainstream. I will always be an outsider. An artist revolutionary. A sexual explorer. I think it is foolishness to try to be "accepted" by the majority. I would rather be accepted for who and what we are and that covers everyone from drag queens to sex radicals.

1998-99 Emory LGB Organizations, Contacts & Meetings:

G.L.O.B.A.L. (The Gay, Lesbian or Bisexual Allies League). Welcomes all students, faculty and staff every Tuesday evening, Candler room 226. Contact co-chairs: Nathan White, ncwhite@emory.edu or Ellen Maddock, emaddoc@emory.edu. Or call The Office of LGB Life for information, 404-727-0272.

E.G.A.L.A. (Emory Gay & Lesbian Advocates), Emory Law School. Contact Rebecca Penar, rpenar@emory.edu or call 404-325-7356.

Sacred Worth. Candler School of Theology welcomes and affirms people of all sexual orientations. Sacred Worth organizers: Trey Hall, 404-325-3062, wlhall@emory.edu; Roger Sneed, 404-251-9588, rsneed@emory.edu; Ian Hu, 404-251-9959, ihu@emory.edu.

ROSA. (Rainbow Oxford Student Alliance). Students, faculty & staff of Oxford College.

President's Commission on Lesbian, Gay and Bisexual Concerns. Originally appointed by President Laney, members meet once a month to consider University wide policies and procedures and recommend measures that will improve the overall atmosphere for lesbian, gay and bisexual students, faculty and staff. Call 404-727-0272 for information.



News from The Emory University
Office of Lesbian/Gay/Bisexual Life
DIVISION of CAMPUS LIFE

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Greenwood.

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P.O. Box 24075, Dobbs University Center,
Atlanta, GA 30322 (404)727-0272.

LGB Resources in our Community:



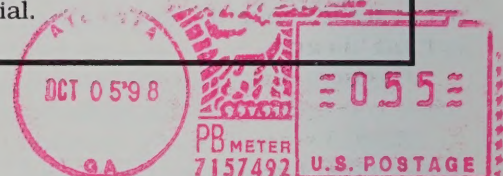
YouthPride is dedicated to helping GLBTQ youth experience a healthy adolescence and young adulthood. YouthPride, Inc. P.O. Box 15448, Atlanta, GA 30333, 404-223-6780, www.youthpride.org.

YOUTHPRIDE ATLANTA

24 - Hour National Toll-Free Crisis Hotline

1-800-850-8078

The Trevor Hotline is a 24 - hour national hotline aimed at gay or questioning youth in crisis or anyone wanting information on how to help someone in crisis. All calls are handled by trained counselors and are free and confidential.



Subrina
Feb 20

Mary Anne Adams
125 Greenwood Place
DECATUR, GA 30030-

Emory University Bookstore,
the Office of Lesbian/Gay/Bisexual Life,
and Outwrite Books present

Andrew Sullivan

reading from his controversial new book

Virtually Normal: An Argument About Homosexuality

November 11, 1995

7:30 p.m.

Cox Hall Ballroom

A reception and book-signing will follow.

The Office of Lesbian/Gay/Bisexual Life
invites you to

**Emory University's
Asian-American Awareness Celebration
October 22 - November 11, 1995**

**"Queer 'N' Asian/Pacific Islander: Continuities and
Conflicts between the Lesbian/Gay/Bisexual and
Asian/Pacific Islander Communities"**

A Panel Discussion

November 3, 1995

Dobbs University Center, Rm. 355

5pm-7pm

"HIV/AIDS in Asian Communities"

A Lecture by Jennifer Kim

November 9, 1995

White Hall, Rm. 101

7pm-9pm

Sponsored by: Students in Alliance for Asian-American Concerns
(SAAAC); Emory Chinese Student Association (ECSA); Indian Cultural
Exchange (ICE); Korean-American Students Association (KASA); Association
of Taiwanese-American College and University Students (ATACUS); and the
Office of Multicultural Programs and Services

For more information and other scheduled events, call 727-0272

Free and open to the public